



The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

It's a Hard Life in the Movies—Yachting and All That

RICHARD BARTHELMESS has started work on his second starring picture. It is a story by Porter Emerson Brown and has not yet been named. The whole company is now aboard a beautiful sea-going steam yacht, lanned by a millionaire friend, and they are anchored in one of the loveliest harbors on the coast of Maine, where they will spend three weeks in suburban luxury, which is a vulgar way of saying they're living the life of Riley.

I went up to the Biograph studio last Thursday to say good-by to them and to watch the final rehearsals. But I found that the farewells would not be in order until the following morning and that they would combine the adieux with the work of shooting the first scenes of the story before they boarded the yacht.

So Friday morning we all met at the Columbia Yacht Club, where the Hudson River interflowed along with the Eighty-sixth street traffic. Some one had made arrangements to use the New York Yacht Club boat there, but somebody else at the Columbia Club got very up stage at the last minute and said that, while the boat belonged to the New York club, the scenery belonged to the Columbia, and the Columbia was decidedly anti-movie in its sentiments. These first scenes were to show the bootleggers transferring their suitcases full of booze to the yacht from their automobile, and I guess somebody in the Columbia management thought that it might look out of place and significant and might be used as Exhibit A. Anyway, we had to spend two hours hunting a new location.

It's just such delays as this—unlooked for and unavoidable—that make directors and actors and actresses and financial backers turn gray-headed and wish the hunch in the suitcase wasn't just bottles of ketchup and fix water. With probably two dozen high-salinated people sitting around drawing a dollar almost every time they draw their breaths, it doesn't take many such hold-ups to make the expenses along with the second volume of the ledger. And those are not the kind of volumes that the backers are trying to add to their libraries.

You've often read of the seemingly hapazard order in which the scenes for a photoplay are shot, haven't you? You've heard that they sometimes shoot the last scene first and the first scene in the middle and the middle scene some other time. The start of this one was an excellent illustration of this.

WHEN they were ready for work a luxurious motorcar was sent down the shore with an actor and half a dozen suitcases in it. It turned and came back toward us and stopped right in front with the camera grading. Then two of the screen conspirators came into the scene, shook hands with the actor, looked nervously around and helped unload the precious hunch. When it was over—the first scene to be shot, mind you—the assistant director went out in front of the camera and held up a slate which showed in big figures that it was Scene No. 100.

AND then they went down on the float and rehearsed a scene in which the two screen conspirators and two of the actresses are waiting for the tender to come from the yacht; they talk and laugh until it comes into view, then the girls get into it and just as they are ready to put off one of the men whispers "Hist!" or something into the ear of the other man, they both look up to the shore and suddenly dash up the gangplank without even excusing themselves from the ladies.

There was a lot of trouble rehearsing this scene. First they had to teach the tender exactly what it was supposed to do and where it was supposed to stop. And then every time they started to shoot the scene some other dinky little boat, which wanted to see itself on the screen, would come purring across the field of view, with its occupants staring at the actors and actresses in a most unrealistic way.

I've seen mighty few directors with the patience and good humored tolerance of interruptions that Henry King has. These hold-ups occurred so frequently that morning that it looked like a put-up job by some rival to gum the picture. But he kept smiling all the way through and eventually got the sequence shot satisfactorily. And they numbered that one scene No. 100.

You see how they jump? And if you'll stop to figure it out, you'll also see what a thorough study of the script a director must make—how certain he must be of exactly how he wants each sequence acted and how carefully every little detail must be planned ahead so that when all the shots are gathered in their numbered order they will fall like a smooth and consecutive story along the picture.

Later on, of course, they will shoot the scene showing the tender arriving at the yacht and the people going aboard. And it would look mighty funny if one of the actors were a gray suit when he boarded the tender at the slip and then was found wearing blue serge when the yacht was reached. It would suggest that he made the change en route, and as the tender was an open boat, it would hint at a lack of ordinary modesty on the part of somebody.

I noticed one mighty commendable thing about this was the inspiration people are backing up BarthelMESS. They are not surrounding him with the "also-rans" of the screen so as to make his new stardom shine more brightly by contrast. They gave him a fine cast for "Tollable David," and they are giving him an even better one for this picture. He'll have to do himself proud to stand out above 'em.

His leading woman is Louise Huff, whose last work was the ingenue with George Arliss in "Disraeli." Then he's got Frank Losee and Leslie Stone and George Stewart and Frank Hadley and Frank Kalgren and—oh, and half a dozen others who are top-drawers.

And among the women are Anne Cornwall and delicious Teddy Gerard and Louise Lee and Gladys McClure.

THE ARTIST AND THE STAR

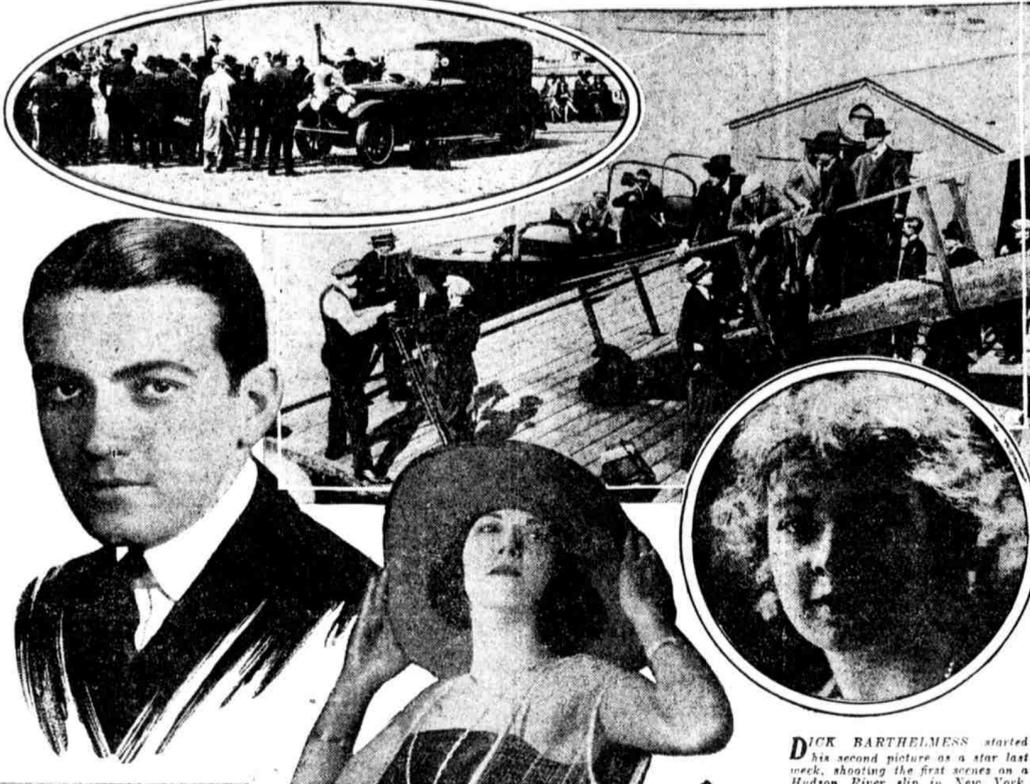


On the left is a sketch of Penrhyn Stanulcus, by himself; on the right a new picture of Betty Compton, the young star he is directing. This artist, by the way, looks like a real director.

Answers to Questions From Movie Fans

- FRANCELLA**—Lon Chaney played the part of Blizard in "The Penalty." He is at present appearing in Marshall Neilan's "Bits of Life." Pola Negri's latest picture is "One Arabian Night."
- ANZENBETA**—Yes, Douglas Fairbanks' mustache is a real one and he says he likes it so well he is going to keep it. Henry Miller played the leading male role in "The Great Divide."
- ALEX ROSS**—You can reach Elmo Lincoln care Universal, Universal City, Calif. William Faversham played the part of Falder in "Gals-worthy's Justice." He is appearing on the stage at present in "The Silver Fox."
- SIDNEY**—Charles Ray is thirty, and is married. His wife's name was Clara Grant, before becoming Mrs. Ray. They have no children. His latest picture is "Two Minutes to Go," a football story.
- M. H.**—Eva Novak's latest release is "Wolves of the North." Clara Horton is sixteen.
- LUCLA**—Margaret Bennett is Edith's sister. "The Cam of Becky" was
- FRITZ**—Richard BarthelMESS was the young man you mention in "The Idol Dancer." "The Count of Monte Cristo" was filmed by a French concern several years ago.
- MIFFORD**—Ella Shannon was the name in "Man, Woman, Marriage." She is not in pictures at present, but is featured in "The Doctor" a Broadway play. I do not know whether she is married or not.
- FRITZ**—Richard BarthelMESS was the young man you mention in "The Idol Dancer." "The Count of Monte Cristo" was filmed by a French concern several years ago.

SHOOTING THESE MOVIE SCENES MADE EVEN NEW YORK CURIOUS



CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS

IT WAS the early days in the old Pine Arts studio in California when Colleen Moore, the fish girl, Bessie Love and a host of others were not much more than extra girls. Diana Cheyne tells her story and her charming, Isabel Heath, but humorously around the studio until Phil Croney, the famous director, chose Isabel to be the first of the screen's "baby romps." They are seen together in a great deal, and a scandal is created by the director's wife, Derry Winchester, a friend of Diana's, is called on to help, and Isabel tries to "stamp" him. Then Isabel announces she is to be starred in the East by a Paul Markham. Derry goes to France with the vacation corps and Diana meets Keith Gardam. On the eve of a romantic ransy marriage, Keith is killed in an automobile accident.

NOW GO ON WITH THE STORY

CHAPTER XXXIII

IT DIDN'T take long for me to find out how Malcolm Sandy was going to treat me.

And it didn't take the rest of the world long either. He made it so obvious that nobody could fail to see that I was less than the dust, and that Phyllis Fairchild was the person whom every one was to please.

Now, I'd never thought of myself as a reigning favorite, or anything like that, but I found that other people had. I'd worked hard and tried to do my very best, but nobody thought much of that; they just laughed and talked back and my back, and sometimes almost to my face, and now the gossip about how Phyllis Fairchild could twist Sandy around her little finger.

These weren't very happy days for me. I had taken a room in a big house on the West Coast, between Fifth and Sixth avenues, where there was a restaurant, and lived there alone. I wasn't at home much, it seemed as if I was always being told to report at the studio.

When, one day, I was sitting at my desk, waiting for a message to come when I noticed there, telling me to call him. He was surprisingly genial, which, in view of the fact that he'd been tagging around the studio after Phyllis Fairchild and hardly noticing me, was unusual. Still, I had to go to business, this new manner of his.

"I want you to dine with me tonight at the Claridge," he told me. "We'll have to talk over the plans for your picture. I have a surprise for you."

So to the projection room at night and see the day's rushes, as we call each day's shots, I'd realize that I'd never done better work in my life.

When it was finally finished, though, and the work of tiling and cutting was going on, it seemed to me that I'd go mad. I didn't even know whether it was to be released at once or not; sometimes, you know, pictures are held up for a long time. "Mickey," Mable Normand's big picture, was held up for several ages and "The Miracle Man" wasn't released till a long time after it was made. The circumstances that covered these pictures weren't the ones controlling mine, of course—still, I know how Mabel and Betty Compton felt, just from the conviction I had that this big picture that was to make me a real star would be held up, too.

Then one day when I was just sitting at home, wondering what on earth had ever made me want to be a movie actress, the telephone bell rang. It was a young chap in the company's publicity office, who had been at the old Pine Arts studio, as a telephone operator when I was there.

"This is a secret—but your picture's going out right away," he told me, hurriedly. "They're giving it a pre-release showing on Broadway for a week, and then it'll be sent out, with big exploitation. And say, it's a hit!"

A pre-release showing on Broadway? Of course, that's more common now than it was then, when the producers were just beginning to push a picture by showing it in New York or Los Angeles first, or by giving it a big special showing in the ballroom of one of the big hotels. I wanted to jump up and down and scream. I went out to Fifth avenue and walked clear down to Washington Square, and it was all I could do not to stop people and tell them what had happened to me.

I sort of thought that Malcolm Sandy would bury the matter in this way, so I wasn't surprised when I received a message at home when I noticed there, telling me to call him. He was surprisingly genial, which, in view of the fact that he'd been tagging around the studio after Phyllis Fairchild and hardly noticing me, was unusual. Still, I had to go to business, this new manner of his.

"I want you to dine with me tonight at the Claridge," he told me. "We'll have to talk over the plans for your picture. I have a surprise for you."

So I had thought that he could do that to me!

little did he know that I already knew what it was!

Of course I went; I didn't want to, but that was the only thing to do. He and Mrs. Lane there, and they were both awfully nice to me. I was really to be launched as a star, he told me, and they were preparing special publicity for my picture and arranging big exploitation stunts.

That encouraged me more than anything else; I felt sure that if he'd had the excuse of it not being a good production, he would have shelved it, saying that it would need to be cut and retitled and assembled all over again. A bad picture can sometimes be made into a fairly good one by being edited in that way, you know. But apparently my picture had been good enough so that the men who backed the company, and whose word overruled Malcolm Sandy's, had realized that it was a money-maker.

I went about in a dream for the next week. You don't know, you people who go to movies, how important you are to the people who are just making a name for themselves. You mean everything in the world to them. If you don't care much for them, and don't go to see their pictures, or write to them, they notice you, and that's been good enough so that the men who backed the company, and whose word overruled Malcolm Sandy's, had realized that it was a money-maker.

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SHE'S THE "HAPPIEST GIRL"

Lillian Walker—no relation to the popular American screen star—is an English girl who has worked her way up from small bits in "mob scenes" to a part of real distinction in "Love's Boomerang," John Robertson's feature. Do you wonder she is happy?



MAY MacAVOY IS TO BE A DOLL IN HER NEXT FILM

By CONSTANCE PALMER

Hollywood, Calif.

"BABY DOLL" is the name of May MacAvoy's next picture. She's going to wear a blonde wig and will do a stiff-jointed dolly dance. Can you imagine anything cuter? Walter McGrath is to be her leading man and the picture starts on Monday next. William D. Taylor is again to direct the girl, whom Rosemary Theby calls "one of the most intelligent and appealing stars in pictures." Now, how's that?

Max Linder is really going to do quite an elaborate burlesque on "The Three Musketeers." I believe it will be a five-reel picture, with big sets and a large cast. Well, I dunno—remember I told you we saw a corset cross the road on the way to the Lasky ranch, which is a very short distance from Hollywood? Well, by gum, Raymond McKee, who is playing with Lou Chaney at Goldwyn in "The Octave of Claudius" (whatever that means) met another corset on the way from Goldwyn's to Hollywood. Can you imagine that? The next one will be the proceeds hanging up in his mountain cabin.

I hear that Colleen Moore puts on her make-up the first thing in the morning before she gets out of bed, and doesn't take it off until she is in bed again at night. Now what I imperiously want to know is this: when does Colleen brush her teeth?

Speaking of "The Octave of Claudius," Lou Chaney plays two distinct and separate roles in it. His leading woman is Jacqueline Logan, who was one of the revived Florida chorus. Remember? She has also played a number of times with Tommy Meighan, notably in "White and Unmarried," Fontaine La Rue, for whom there is no excuse, is also in the cast.

James Morrison Had to Be Cripple in Film

James Morrison is glad that the filming of "A Bride of the Gods" has been finished, despite the fact that the popular leading man had a prominent part in that picture.

Mr. Morrison was forced to go through the entire production with an injured arch, which he contracted shortly after assuming his role as David Hurst, crippled son of an English officer's widow.

As a club-footed hero, Morrison wore a shoe with a four-inch sole on and as a result annexed a painful, though not serious, dislocation.

Miriam Battista in Film

Little eight-year-old Miriam Battista has a big part in "Smiles Through," Norma Palmadge's newest production. She plays the part of the sister of the star.

"The Man From Home"

James Kirkwood

Deserves that title for two reasons: He's gone abroad for a time; and he's to play William Hodges' old part in the play of that name.



"Passion Play" in Film

The famous "Passion Play" of Oberammergau is to be pictured in the original locale with Johann Hof, who plays the same role in the classic version, as Christus. Dimitri Buchelver, who directed Pola Negri in "Sapho," and Emil Jennings in "Danton," which will be released here under the title "Woman and Super Man," will direct it.

Hot? Ask Alice Hollister!

Los Angeles has been searching hot—the worst in eight years—and Alice Hollister, who worked in Egypt on a picture, said it had Cairo backed off too far for her!

PHOTOPLAYS

The following theatres obtain their pictures through the Stanley Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

ALHAMBRA 12th, Morris & Passyunk Ave. Mat. 1:30 and 8:30. Eves. 6:15 & 9:15. "THE MINKING LADY"

BERT LYELL 12th, Morris & Passyunk Ave. Mat. 1:30 and 8:30. Eves. 6:15 & 9:15. "THE AFFAIRS OF ANATOL"

ALLEGHENY 12th, Morris & Passyunk Ave. Mat. 1:30 and 8:30. Eves. 6:15 & 9:15. "THE AFFAIRS OF ANATOL"

APOLLO 621 & THOMPSON STS. "THE SKY PILOT"

HOPE HAMPTON "LOVE'S PENALTY"

ARCADIA CHESTNUT BEL. 10TH "HEAVEN"

ETHEL CLAYTON "HEAVEN"

ASTOR FRANKLIN & GIRARD AVE. "THE LOST ROMANCE"

BALTIMORE 51ST & BALTIMORE "THE SKY PILOT"

PAULINE FREDERICK "THE SKY PILOT"

BENN 64TH AND WOODLAND AVE. "THE AFFAIRS OF ANATOL"

KATHERINE MACDONALD "THE AFFAIRS OF ANATOL"

BLUEBIRD "THE SKY PILOT"

EUGENE O'BRIEN "THE SKY PILOT"

BROADWAY Broad & Snyder Ave. "THE AFFAIRS OF ANATOL"

CAPITOL 722 MARKET ST. "THE SKY PILOT"

PAULINE FREDERICK "THE SKY PILOT"

COLONIAL 6th & Market Ave. "THE AFFAIRS OF ANATOL"

DARBY THEATRE "THE SKY PILOT"

MADGE KENNEDY "THE SKY PILOT"

EMPRESS MAIN ST. MANAYUNK "THE SKY PILOT"

JACKIE COOGAN "THE SKY PILOT"

FAIRMOUNT 26th & Girard Ave. "THE SKY PILOT"

SESSUE HAYAKAWA "THE SKY PILOT"

FAMILY THEATRE 181 MARKET "THE SKY PILOT"

GLADYS WALTON "THE SKY PILOT"

56TH ST. "THE SKY PILOT"

LIONEL BARRYMORE "THE SKY PILOT"

FRANKFORD 415 FRANKFORD "THE SKY PILOT"

Jane Novak, "The Golden Trail" "THE SKY PILOT"

GLOBE 601 MARKET ST. "THE SKY PILOT"

GRANT 4022 GIRARD AVE. "THE SKY PILOT"

GREAT NORTHERN Broad Street "THE SKY PILOT"

IMPERIAL 601 & WALNUT STS. "THE SKY PILOT"

Lehigh Palace Germantown Ave. "THE SKY PILOT"

LIBERTY BROAD & COLLEGE AVE. "THE SKY PILOT"

ELAINE HAMMERSTEIN "THE SKY PILOT"

OVERBROOK 601 & HAVERFORD "THE SKY PILOT"

PALACE 124 MARKET STREET "THE SKY PILOT"

PRINCESS 1018 MARKET STREET "THE SKY PILOT"

REGENT MARKET ST. "THE SKY PILOT"

RIALTO GERMANTOWN AVENUE "THE SKY PILOT"

DOUGLAS MACLEAN "THE SKY PILOT"

RUBY MARKET ST. "THE SKY PILOT"

SAVOY 1211 MARKET STREET "THE SKY PILOT"

SHERWOOD 5th & Baltimore Ave. "THE SKY PILOT"

LIONEL BARRYMORE "THE SKY PILOT"

STANLEY MARKET AT 10TH "THE SKY PILOT"

STANTON MARKET ABOVE 16TH "THE SKY PILOT"

333 MARKET STREET "THE SKY PILOT"

ELAINE HAMMERSTEIN "THE SKY PILOT"

VICTORIA 10th & Market "THE SKY PILOT"

AT WEST CHESTER "THE SKY PILOT"

IDLE HOUR "THE SKY PILOT"

THE NIXON-NIRDLINGER THEATRES

BEL MONT 52D ABOVE MARKET "THE AFFAIRS OF ANATOL"

CEDAR 60TH & CEDAR AVENUE "THE AFFAIRS OF ANATOL"

BETTY COMPTON "THE AFFAIRS OF ANATOL"

COLISEUM Market Bet. 50th & 60th "THE AFFAIRS OF ANATOL"

JUMBO FRONT ST. & GIRARD AVE. "THE AFFAIRS OF ANATOL"

LEADER 41ST & LANCASTER AVE. "THE AFFAIRS OF ANATOL"

LOCUST 52D AND LOCUST STREETS "THE AFFAIRS OF ANATOL"

NIXON 52D AND MARKET STS. "THE AFFAIRS OF ANATOL"

RIVOLI 52D AND SANBORN STS. "THE AFFAIRS OF ANATOL"

DOROTHY DALTON "THE AFFAIRS OF ANATOL"

STRAND GERMANTOWN AVE. "THE AFFAIRS OF ANATOL"

NIXON 52D AND MARKET STS. "THE AFFAIRS OF ANATOL"

AT OTHER THEATRES MEMBERS OF M. P. T. O. A.

Germantown 6510 Germantown Ave. "THE AFFAIRS OF ANATOL"

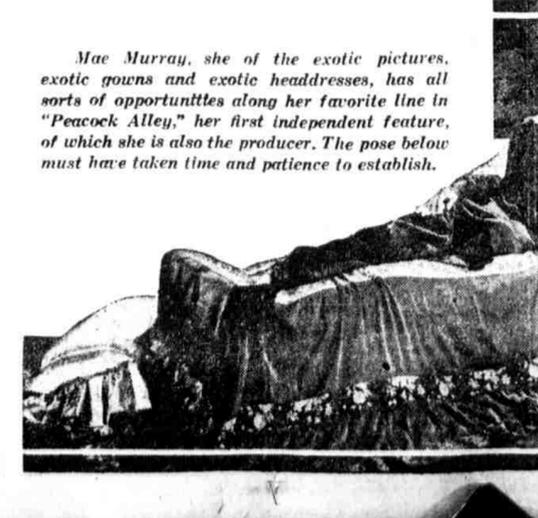
JEFFERSON 26th & Dauphin "THE AFFAIRS OF ANATOL"

PARK RIDGE AVE. & DAUPHIN ST. "THE AFFAIRS OF ANATOL"

CONSTANCE BINNEY "THE AFFAIRS OF ANATOL"

WEST ALLEGHENY 26th & Allegheny "THE AFFAIRS OF ANATOL"

A STUDY IN STRIKING COSTUME



Mae Murray, she of the exotic pictures, exotic gowns and exotic headresses, has all sorts of opportuntties along her favorite line in "Peacock Alley," her first independent feature, of which she is also the producer. The pose below must have taken time and patience to establish.